

AGO NEWS

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An AGO Experiment

Viewpoints on Viewpoints

IN THE FALL OF 1987 THE GALLERY'S ADULT PROGRAMS DEPARTMENT embarked on a brave new experiment by moving computers and audiotapes into Gallery E. The systematic study that followed confirmed their expectations about the impact of technology on visitors to the *Viewpoints: Approaches to Contemporary Art* exhibition, on view through May 1988.

Viewpoints was sponsored by TransCanada PipeLines through its Arts Development Program.

BY DOUGLAS WORTS

"Tedious and boring - where has all the excitement and feeling gone! These works lack power and emotion!"

Visitor A

"Feeling seems often to be the only interpretation of art, and this display initiates a connection between emotion and thinking, through to interpretation and understanding. More, it is done in a way the very young and the adult can appreciate. The thought and sensitivity that has gone into this display is remarkable. Thankyou - and, nicely done!"

Visitor B

These comments were made by two visitors to the *Viewpoints: Approaches to Contemporary Art* exhibition. What accounts for these different attitudes? Is it possible that Visitor A simply dislikes contemporary art, while Visitor B enjoys it? Or could the difference be the result of the visitors' varied education experiences? There are many possible explanations, yet the single most important factor that determined visitor reaction proved to be the unique way in which *Viewpoints* was conceived and installed.

Viewpoints, the first major research project of its kind at the AGO, was developed to examine the way in which visitors relate to art in a gallery environment. The show, which consisted of eight art objects dating from the last 20 years, was installed in two phases. During Phase I, which ran from September to November of last year, each work was accompanied only by a traditional label stating the artist, title, and date. During Phase II, which ran from November 1987 to May 1988, numerous interpretive aids were added to the installation in order to assist visitors with their exploration of the works. These included audiotapes, computer programs and 'flippers' (multiple-page information cards). All aids were designed to involve viewers directly in an exploration of the art while providing relevant information as it was required. Lighting, seating, and the exact location of the art objects remained constant through both phases. The goal of this exhibition strategy was to enable the Adult Programs department to assess the differences in visitor reaction between Phase I and Phase II. In essence, the effect of interpretive aids in a contemporary art exhibition was tested. To achieve this goal, a visitor study was designed and conducted during both phases of the installation.

The purpose of the study was to record the behaviour, attitudes, and demographics of visitors to both phases of *Viewpoints*. A random sampling process was employed to ensure that each visitor over the age of 17 had an equal chance of being selected. Once chosen for the study, each visitor's movement through the exhibition was recorded and timed, and leaving *Viewpoints*, they were surveyed for basic demographic information. Beyond this, every third subject was then interviewed at length for their attitudes to the show.

The results of the investigation are arresting. Virtually all visitors in Phase II used some or all of the interpretive aids provided. Average viewing time in *Viewpoints* leapt from 5 minutes and 21 seconds in Phase I, to 16 minutes and 19 seconds in Phase II.

Invitation to Members

Members of the Art Gallery of Ontario are invited to attend the Annual Meeting on Wednesday, June 29 at 5:30 pm in The Jackman Hall. On the agenda will be the Director's report on Gallery activities for the past year, the election by acclamation of ten Members of the Gallery to the Board of Trustees and the presentation of Financial Statements for the year ended March 31, 1988. Reports will be received from several committees and questions will be invited. The Annual Report for 1987-88 will be available.



Visitors explore Phase II of *Viewpoints* with the aid of thought provoking and entertaining interpretive devices.

Regardless of one's education or previous experience with art, all visitors were likely to spend about 300% more time in Phase II than in Phase I. This demonstrates the public's decided eagerness to become more involved with the artworks through the use of interpretive aids.

The Adult Programs department was aware that an increase in the time a visitor spent in *Viewpoints* because of the presence of computers, audiotapes, and flippers did not necessarily mean that the experience was, in fact, enriched. But when it was observed that visitor behaviour was much more animated during Phase II - visitors chatting with friends, laughing, gesturing towards the artworks, calling a friend over to see something - we were led to believe that the quality of the Phase II experience was an improvement over that of Phase I. It was necessary, however, to confirm our initial observations with data obtained from the interviews.

One third of the visitors to each of Phase I and Phase II were interviewed for their reactions to the exhibition and their attitudes to contemporary art in general. Whereas our interviewers reported little audience enthusiasm for *Viewpoints* during Phase I, striking increases in enthusiasm were recorded during Phase II. Most patrons felt comfortable exploring the art objects using the interpretive aids provided. They felt that such aids stimulated debate and discussion among family and friends, and many visitors believed that they gained insight into the works of art on display. As a result of their experience in Phase II, 70% of interviewed visitors rated *Viewpoints* as an "above-average" exhibition. This compares to only 23% of Phase I respondents who rated the show similarly.

By combining the tracking and interview data, an understanding of the overall significance of *Viewpoints* emerged. It may be concluded from the experiment, that if provided, interpretive aids in exhibitions (at least in contemporary art exhibitions) will be used by the vast majority of visitors; that visitors enjoy

having a choice of aids, including computers, interactive labels and audiotapes; and that visitors respond well to aids that give insight into the works in a variety of ways, for example, question-and-answer format, music, background information, poetry. Since 96% of visitors to Phase II of *Viewpoints* used at least one of the three computers, it appears that the public is not afraid of technology. Based on our findings, we believe that the use of interpretive aids can lead to significant gains in visitor satisfaction, however, aids that are not effectively designed can actually detract from the art experience.

For the Adult Programs department, *Viewpoints: Approaches to Contemporary Art* was a successful exhibition and experiment. Through technology the public's uneasiness with some contemporary art was dispelled, allowing visitors to become involved with the artworks in a novel and rewarding way. The earlier quotations from Visitors A and B, drawn from Phases I and II respectively, demonstrates the dramatic shift in attitude that accompanied this increased involvement with the works of art. Another measure of success was that Gallery staff gained valuable insights into how visitors experience art in an exhibition. With this new knowledge in hand, Adult Programs is collaborating with the curator of Canadian Historical Art, Dennis Reid, towards the introduction of interpretive aids in the Group of Seven gallery. This innovative approach to exhibition design may revolutionize the way in which all viewers use art museums to explore their cultural heritage.

Douglas Worts is an education officer with Adult Programs, Education Services, at the AGO.

The *Viewpoints* visitor study was prepared with the assistance of students Suzy Mack, Marketing Program, Ryerson Polytechnical Institute, and John Pinkerton, Museum Studies Program, University of Toronto.

Notice of Annual Meeting

TAKE NOTICE THAT the Annual Meeting of members of the Art Gallery of Ontario will be held in The Jackman Hall of the Gallery on Wednesday, June 29, 1988, at 5:30 pm for the following purposes:

- to receive reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1988;
- to receive financial statements of the Gallery for the year ended March 31, 1988, together with the report of the Auditor thereon;
- to record the election by acclamation by members of ten members of the Gallery to the Board of Trustees;
- to record appointment of seventeen members of the Board of Trustees appointed as follows: College of Founders (5); Lieutenant-Governor in Council (10); The Council for the Municipality of Metropolitan Toronto (2);
- to record election by acclamation of three members of the Gallery who, together with the President and Immediate Past President, will constitute the Nominating Committee of the Board of Trustees to nominate Gallery members for election to the Board of Trustees at the 1989 annual meeting;
- to transact such other business as may properly come before the meeting.

Biographical information is set forth herein regarding nominees to the Board of Trustees and Nominating Committee whose nominations were filed with the Corporate Secretary. The expiry date for such nominations was on or before March 31, 1988, as announced in the Preliminary Notice of Meeting published in the March issue of *AGO News*.

By order of the Board of Trustees
Toronto, Ontario, March 31, 1988

Norman B. Walford
Corporate Secretary

REPORT OF PREVIOUS MEETING

A duly constituted meeting of the Art Gallery of Ontario was called to order by Mrs. Margo Bindhardt, President of the Gallery, on June 25, 1987. Mr. Norman B. Walford, Corporate Secretary, acted as secretary of the meeting.

The following business was transacted:

Minutes of the annual members' meeting held June 26, 1986, were approved.

The Chairman reported on a change to the Gallery's Bylaws regarding the Limitation on Term of President (Article Six, 6.02). As the Bylaws stipulated that a President cannot hold office for more than two consecutive one-year terms, a change was made to allow for completion of a partial term where the Presidency is vacated for any reason.

The Chairman announced that nine members of the Board of Trustees elected from the membership had been elected by acclamation and were recorded as follows: Dr. Robert A. Bandeen, Mrs. Margaret H.

Bindhardt, Mr. Fredrik S. Eaton, Mr. Michael A. Hasley, Mr. William A. Heaslip, Mr. Keith C. Hendrick, Mr. J. Hans Kluge, Mr. Ernest C. Mercier, and Mrs. Ann Mills. It was noted that one nominated member had declined.

Election by acclamation of members of the Nominating Committee were recorded as follows: Mrs. Flora Agnew, Mr. Brian Burnett, and Mr. Peter A. Hertzberg. The Immediate Past President and the President are ex-officio members of this Committee.

Appointment of trustees by other bodies were recorded as follows:

(a) College of Founders of the Gallery: Mr. David M. Campbell, Mr. Roger I. Davidson, Mr. Arthur E. Gelber, Mr. Joseph M. Tanenbaum, Mrs. Judith R. Wilder

(b) Lieutenant-Governor-in-Council of the Province of Ontario: Mr. John Colacci, Mr. Mariano A. Elia, LL.D., Mrs. Sheila Langlois, Mr. Clement Leckey-Keay, Mrs. Anne Lind, Mrs. Blanche S. Loeb, Mr. Joseph L. Rotman, Mr. Howard Mitchell Simkins, Mrs. Eileen Mitchell Thomas, Q.C., Mrs. Hilary Mary Weston

(c) Council of the Municipality of Metro Toronto: Messrs. Frank Faubert and Jack Layton

Mrs. Lucie Amyot, Chairman of the Canadian Historical Collection Committee, gave a verbal presentation on exhibitions, acquisitions and extension on behalf of Mr. Michael Koerner, Chairman of the Acquisition Committee; Mrs. Ann Mills, President of the Volunteer Committee, reported on volunteers' activities and Mr. Ian Woolley, Chairman of the Annual Giving Fund, gave a report on Fund Raising.

Mr. Keith Hendrick, Chairman of the Finance Committee, presented the financial statements of the Gallery for the year ended March 31, 1987. A representative of Clarkson Gordon, Chartered Accountants, the Gallery's auditor, read the firm's certificate of accordance.

The President, Mrs. Margo Bindhardt, reported on the wide scope of activities at the Gallery and remarked that the Art Gallery of Ontario was standing at the threshold of a very important period of development in its history. She outlined the contributions of the late President, Mr. Valentine Stock, and said that his untimely death in January 1987 represented a great loss to all those who knew him, but most particularly to the institution. She said that his involvement, as Chairman of the AGO 2000 Committee, in the development of the Gallery's long-term building plan was significant, and as a result, the Gallery was now ready to commence on the third and final phase of its building program, Stage III and the Barton Myers design.

Mrs. Bindhardt reported that Stage III represented a vital and essential part of the Gallery's plans for the future. An additional 50 per cent of exhibition space will be devoted to Inuit art, sculpture, international contemporary art, and a prints and drawings study centre. As well, there will be an increase in storage space. Both of these factors will assist us in attracting donations of works of art and in carrying out the work

required for our major education and extension programs. Other objectives of Stage III are the improvement of the Gallery's circulation and traffic patterns, and the improvement of the manner in which the Gallery fits into its environment on both Dundas Street and on Grange Park.

Mrs. Bindhardt reported that the Gallery has completed its eighty-seventh year of being deficit-free. She said that our success in attracting financial support from the private sector, in the forms of donations, corporate sponsorships, and gifts of works of art, is complimented by the very generous support in operating funds we received from the Province of Ontario and the Municipality of Metro Toronto. She thanked the Province of Ontario for its ongoing support of Stage III and its commitment of \$8 million to the project.

Mrs. Bindhardt noted that one of the Gallery's greatest assets and bases of support is its membership. She thanked the Director, and the entire staff of the Gallery for their support and kindness over the past six months.

The Director, Mr. William J. Withrow, gave a brief report on the various committees of the Board of Trustees, whose responsibilities range from acquiring works of art for collections, through to the financial management of the institution and the Gallery's marketing directions. He said that the vitality of the Art Gallery of Ontario depends heavily on those individuals who volunteer their time and expertise through Board and Committee work. He thanked the Gallery staff and volunteers for their hard work over the past year, and noted that Mrs. Bindhardt's enthusiasm and commitment had been an inspiration to all, especially for Stage III.

There being no other business the meeting was terminated.

INFORMATION SUPPLEMENT

Further to the Preliminary Notice of Meeting published in the March 1988 issue of *AGO News*, no other nominations than those presented by the Nominating Committee have been received by the Corporate Secretary for either the Board of Trustees or the Nominating Committee. Therefore, according to the Bylaws, those nominated will be elected by acclamation at the annual meeting without vote or ballot.

Similarly, no motions on any issue requiring decisions have been submitted by members to the Corporate Secretary of the Gallery pursuant to the Preliminary Notice of Meeting published in the March issue of *AGO News*. Therefore, no resolutions will be made.

Those nominated to the Board of Trustees to be elected by acclamation at the meeting are: Dr. Robert A. Bandeen, Mrs. Margaret H. Bindhardt, Mr. Claude Bruneau, Mr. Michael A. Hasley, Mr. Keith C. Hendrick, Mr. John E. Kean, Mr. Harold Klunder, Mrs. Sandra Matthews, Mr. Ernest C. Mercier, and Mrs. Barbara Wilkins.

Those nominated to the Nominating Committee to be elected by acclamation at the meeting are: Mrs. Flora Agnew, Mr. Brian Burnett, Mr. Peter A. Hertzberg.

Biographical information on all nominees is alphabetically set forth below.

BIOGRAPHICAL INFORMATION

Flora Agnew

Flora Agnew was born in Lindsay, Ontario, and educated at the Bishop Strachan School, Toronto, and the University of Toronto. She is past Chairman of the Board of Governors, Bishop Strachan School; on the Board of Directors of the Volunteer Committee of Art Museums of North America. She is Secretary/Editor of *COMMUNIQUE*, a bulletin published by the Canadian Federation of Friends of Museums. She is a past President of the Volunteer Committee of the Gallery, and was Chairman of *The Diner Party* (Judy Chicago), a project of the Committee when it was exhibited at the Gallery in 1982. She has served as an Associate from the Membership, and has been a member of the Board of Trustees. She has served on the Membership Committee and The Grange (Board) Committee and is currently Co-Chairman of the Individual Gifts Division of the Stage III Fund. She is a member of the Gallery's Nominating Committee.

Robert A. Bandeen, OC, KSJ, PhD, LL.D (Hon.), DCL (Hon.)
Robert A. Bandeen was educated at the University of Western Ontario (BA) and Duke University (PhD, Economics). He is President and Chief Executive Officer of Cluny

Corporation. Mr. Bandeen is a former President of Crown Inc. and a former President and Chief Executive Officer of Canadian National Railways. He serves as a Director of BP Canada Inc., C.I.L. Inc., Consolidated Bathurst Inc., Counsel Trustco., Counsel Corporation, Counsel Life Insurance Co., Diversicare Inc., Hope Brook Gold Inc., Greysteel Financial Services Inc., Greysteel Inc. and Newfoundland Capital Corporation Inc. He is former Chancellor of Bishop's University, and a member of the Board of Trustees of Lester B. Pearson College of the Pacific.

Mr. Bandeen is a member of the Gallery's Finance Committee, a Vice-President of the Gallery and Executive Committee member.

Margaret H. Bindhardt (Margo)



Margo Bindhardt was born in Cleve-

land, Ohio, and educated at Laurel School (Cleveland), St. Timothy's School (Stevenson, Maryland), and Briarcliff College (Briarcliff Manor, New York) (AAS English/Speech, Radio, Drama). She is a housewife and mother of two children. Since becoming a landed immigrant in Canada in October 1964, she has served (or is serving) on the boards of the Canadian Equestrian Team, the Canadian Opera Company, Young People's Theatre, the Guelph Spring Festival, the County Day School (Founder), the Toronto International Festival, the Toronto Arts Council, and the Toronto Arts Awards. She is a member of the Junior League of Toronto.

Mrs. Bindhardt was appointed to the Art Gallery of Ontario Board of Trustees as a Provincial Trustee in 1980. She has served as Membership Chairman from 1983 to 1985 and has been a member of the Community Relations Committee, Finance Committee, the General Director's 25th Anniversary Committee. She was Chairman of the Co-ordinating Committee (an ad hoc committee of the Board), Chairman of the Finance Committee, a Vice-President of the Board of Trustees and member of the Executive Committee in 1985-86. She was elected President in January 1987 to fill the incomplete term of Mr. Valentine N. Stock and re-elected President by the Board of Trustees at the Annual Meeting in 1987.

Claude Bruneau

Claude Bruneau was born in Montreal and educated at Coll. Ste-Marie, Montreal (BA), University of Montreal (LL.B.) and University of Windsor, Ontario (MBA). He is Chairman, President, and C.E.O. of The Imperial Life Assurance Co. of Canada. Mr. Bruneau is Chairman and Director of Impco Properties Ltd., Imperial Trident Life Ltd., Laurentian Capital Corp., Laurentian Holding Co. Ltd., Vice-Chairman and Director of Imbrock Properties Ltd.; President and Director of The Laurentian Fund Inc.; Executive Vice-President of Life Ins. and Dir. The Laurentian Group Corp. He serves as Director of American Defender Life Insurance; Anglo Permanent Corporate Holdings Limited; A. Bruneau Inc.; Canadian Laurentian Bank Ltd.; Caslemere Property Group Limited; Eaton Trust Co.; H. Hollander Inc.; Imbrock Properties Limited; Impco Investment Management Ltd.; The Imperial Life Assurance Co. of Can.; The International Pagarion Corp. Ltd.; Laurentian Financial Services Ltd.; The Laurentian Fund Inc.; Laurentian General Insurance Co. Inc.; The Laurentian Group Corp.; Laurentian/Imperial Co.; Laurentian Technology Inc.; Laurier Life Insurance Co.; Loyal American Life Insurance Co.; Mason Cousin Inc.; National Ballet School; Pallas Group SA; Prairie States Life Insurance Co.; Trident Life Assurance Co. Ltd.; University

of Western Ontario Business School's Adv. Cite. He is a member of the Quebec Bar Association; the Albany Club; The Metropolitan (NY); Mount Bruno Country; The Mount Royal; C.D. Howe Inst.; The York.

Brian Burnett

Brian Burnett is a professional artist who has exhibited since 1979 in solo and group exhibitions in Canada and Germany. He was born in Ontario in 1952 and educated in Toronto at New School of Art. Mr. Burnett is represented in private and public collections in Ontario. He has been awarded Canada Council Grants (1979-1985); Ontario Arts Council Grants (1978, 1979, 1983); Rodman Hall First Prize Exhibition, O.A.C. First Prize (1982). He received a commission for work for the Courthouse Land Registry Building, Ottawa, and for Cinéplex Odeon Theatre, Windsor. Ont. He is represented in Canada by The Isaacs Gallery, Toronto.

Michael A. Hasley

Michael A. Hasley was born in Montreal, Quebec, in 1941 and educated at McGill University, BA Honours Economics & Political Science, Columbia University, MBA. He is Executive Vice-President of Guaranty Trust Company of Canada, Mr. Hasley is Past President of The National Club, The Gage Research Institute, and C.M. Hincks Treatment Centre; Former Director

of Junior Achievement, Beverly Lodge, and The National Club; Member of The Duke of Edinburgh's Commonwealth Study Conference, 1980.

Mr. Hasley has served on the Annual Giving Fund and Development Committees since 1985, and is Chairman of the Gallery's International Contemporary Collection Committee and Development Committee.

Keith C. Hendrick

Educated at the University of Toronto and Oxford University, Mr. Hendrick is President of Noranda Minerals Inc., Senior Vice-President of Noranda Inc., and Chairman of Hemlo Gold Mines Inc. Director of Brenda Mines Limited; Brunswick Mining and Smelting Corporation Limited; Canada Wire and Cable Limited; Canplex Limited; Centre for Resource Studies, Queen's University; International Copper Research Association; Kerr Addison Mines Limited; Manufacturers Hanover Bank of Canada; Mining Association of Canada; Minnova Inc.; Prudential Corporation Canada; Shepherd Products Ltd.; and The World Gold Council. He is Past Chairman of the Gold Institute, The International Lead Zinc Research Organization; The Canadian Export Association; and The Zinc and Lead Development Associations.

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Sunday	Monday	Tuesday	Wednesday 1	Thursday 2	Friday 3	Saturday 4
Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14 h 30.	The Gallery, The Grange, and the shops are now open seven days a week. The Restaurant and Members' Lounge are closed on Mondays.	For detailed description of programs consult the events listings on pages 4 and 5.	<i>Rendezvous with Art</i> / 6 pm	Exhibitions <i>Collector's Canada</i> / continues	<i>Artful Conversation</i> / 11:15 am	Special items for outdoor living available at The Impulse Shop.
5	6	7	8	9	10	11
For Kids <i>Hands On</i> is closed in June. Art Rental and Sales Gallery <i>Quebec 88</i> / closes	AGO gift certificates are redeemable at all AGO retail outlets.	Art Rental and Sales Gallery <i>Artists of Ontario</i> / opens	<i>Art in the Morning</i> / 9:30 am <i>Rendezvous with Art</i> / 6 pm	Exhibitions Gallery School / 4:9 pm	Exhibitions Gallery School / 11 am - 5 pm <i>Artful Conversation</i> / 11:15 am	Exhibitions Gallery School / 11 am - 5 pm
12	13	14	15	16	17	18
Exhibitions <i>Gerhard Richter</i> / continues	The AGO Book Shop has a surprising array of paperbacks under \$10.	Volunteers needed for telemarketing. If interested, call 977-0414 ext. 263.	<i>Rendezvous with Art</i> / 6 pm <i>Special Evenings for Members</i> / 7 pm	Film classics in video format are available from the Edward P. Taylor Audio-Visual Centre.	<i>Artful Conversation</i> / 11:15 am Exhibitions <i>Gerhard Merz</i> / continues	Summer fantasies at The Jewellery Shop.
19	20	21	22	23	24	25
<i>Sunday Start with Art</i> / 11 am Exhibitions <i>Confrontations of Form</i> / closes	Gallery closed because of Economic Summit special events at the AGO.	Gallery closed because of Economic Summit special events at the AGO.	Gallery School <i>Adult Studio</i> / begins <i>Rendezvous with Art</i> / 6 pm	While on your AGO tour, stop at The Coffee Shop for a pleasant snack, or meet for drinks and a light lunch in the elegant Members' Lounge.	<i>Artful Conversation</i> / 11:15 am	Gallery Talk signed for the hearing impaired: <i>Collector's Canada</i> / 2 pm
26	27	28	29	30		
The Reproduction Shop offers Canada's largest selection of fine art posters.	For information about upcoming trips with <i>Travel AGO</i> call 977-0414 ext. 263.	The Norma Ridley Reading Room is a quiet reading space off the Members' Lounge.	AGO Annual Meeting The Jackman Hall / 5:30 pm <i>Rendezvous with Art</i> / 6 pm	The AGO is accessible to disabled people, and a limited number of wheelchairs are available.		

THE COLLECTION IN FOCUS

Confrontations of Form

BY MICHAEL PARKE-TAYLOR

THE GALLERY'S COLLECTION OF PAINTINGS BY TWENTIETH-CENTURY EUROPEAN modern masters may be well known to most AGO visitors as many of the works are regularly on display. Yet the opportunity to see the collection of prints and drawings by great artists of the same period is not as frequent, because of the exigencies of exhibiting works on paper. Adherence to strict conservation standards for the preservation of these works means that a limited amount of exposure time under low lighting conditions is necessary. As a result, some of the twentieth-century works on paper included in this exhibition may not be familiar to many viewers. They range from the cubism of Braque and Gleizes, to the futurism of Balla and Sironi, to the constructivism of Larionov, El Lissitzky, Gabo, Kandinsky, Schwitters, and their followers.

When an opportunity does arise to exhibit works on paper from a particular period, one may assess the strength of the collection while noting those gaps that remain to be filled. The AGO is grateful to Sam and Ayala Zacks, who donated much of their very fine and extensive collection of twentieth-century European art to the Gallery in 1970. Within the department of Prints and Drawings at the AGO, the Zacks's drawings have certainly formed the strength of the twentieth-century European collection, particularly those works of an abstract or non-objective nature. Mrs. Zacks noted the important role that these drawings played in their collecting activity: "Through paintings we became aware of the acute sensitivity of drawings, so often the first expression of the artist's inspiration. Interested in the creative processes as well as in the results, we found ourselves responding to drawings with a deep sense of intimate contact with the act of creation."

It is clear that Sam and Ayala Zacks perceived their collection as a sum greater than its individual parts. Their manner of collecting considered that each work of art was more than an isolated object existing for itself. Rather, the intellectual and working processes of the artist were best revealed when the work of art was examined within the context of others in their collection. Similarly this exhibition is useful for bringing together various examples of twentieth-century abstract and non-objective art for the ideological and visual connections between the works, which may be



Liubov Popova (Russian, 1889-1924), *Exiger le Cac...!*, c.1921; brush, black and red inks on paper, 34.5 x 25.7 cm. Gift of Sam and Ayala Zacks, 1970.

more illuminating than any one work might be on its own.

The title "Confrontations of Form" was chosen to suggest not only an organization of works side by side for comparative purposes, but also to convey a sense of tension produced by forcing certain works together in a context that might at first appear unusual. Styles inherent to each of the major avant-garde movements of the beginning of this century shared certain formal traits even if they were products of vastly different ideological or theoretical preoccupations. By juxtaposing works from various movements and periods, a wide range of strategies characteristic of abstract and non-objective art may be apparent. It is a difficult task to define with any precision both the abstract and the non-objective elements of twentieth-century art because of the imprecise use of these terms. A simple distinction is to consider that abstract art was founded on natural appearance, while non-objective art was constructed from non-representational shapes and



Sybil Andrews (British, b. 1898), *Sledgehammers*, 1933; linocut in three colours, 29.3 x 34.0 cm (sheet). Purchase, 1936.

patterns not found in visible nature. (Many non-representational artists maintain that their art does concern itself with the real because it deals with the essences of things rather than the external appearances of things.) Both modes sought to redefine to some degree the function of art as a new reality for perception.

It is misleading to think of twentieth-century art as simply a linear progression of influences and styles. Rather, artists were continually responsive to one another's images, if not to the intellectual impetus that produced them. For example, the Russian artist Liubov Popova borrowed formal elements from both cubism and futurism as the organizing structure for her Dada-inspired demand *Exiger le Cac...!* Likewise Sybil Andrews demonstrated the legacy of cubo-futurist forms as they were stylized in an English context in the thirties.

It is through juxtapositions such as this one that works not regularly considered in the same art historical continuum may be brought together in a useful dialogue. As the AGO's collection of twentieth-century art continues to be assessed, so it is hoped that new acquisitions will augment the Zacks gift providing other contexts for "confrontations of form."

Michael Parke-Taylor is acting assistant curator of prints and drawings.

Confrontations of Form.
Trier Gallery through June 19.

Exhibitions

Confrontations of Form Trier Gallery through June 19

This selection of 20th-century abstract and non-objective works from the prints and drawings collection presents aspects of 20th-century European modernism, associated with such movements as Cubism, Futurism, and Constructivism. In addition to works by Braque, Balla, Lissitzky, and Kandinsky, the show will include different strategies for abstract and non-objective art represented by a range of artists, including Gabo, Picabia, Schwitters, Gleizes, and Matisse.

Collector's Canada Margaret Eaton Gallery through July 10

An exhibition of a remarkable private collection in Toronto comprised predominantly of works by the Group of Seven and 19th-century paintings. Includes several exceptional works by Tom Thomson from his early mature period and other important, quality paintings by Orlan Leduc, Maurice Guillemin, Plamondon, Suzor-Coté, J.W. Morrice, and Paul Kane, among others.

Gerhard Richter

Sam and Ayala Zacks Wing
through July 10

This exhibition is the first North American retrospective of one of the most significant German painters to emerge during the 1960s. Richter has been described as an "old-fashioned avant-gardist" — a leading figure of the European avant-garde, and a master craftsman who works predominantly oil on canvas. Approximately 80 works, including paintings, objects, and photographs are on view.

This exhibition has been co-organized by the Art Gallery of Ontario and the Museum of Contemporary Art, Chicago, generously sponsored by Frito-Lay Canada and Pepsi-Cola Canada Ltd., and supported by Lufthansa German Airlines, The Canada Council, the National Endowment for the Arts of the United States, and the Ministry of Foreign Affairs of the Federal Republic of Germany.

Gerhard Merz

Gallery of Contemporary Art
through July 31

This installation is the first North American solo exhibition of this important German artist whose work was introduced to Toronto in *The European Iceberg* exhibition. Gerhard Merz is known for his expressive use of space and the autonomous sculptural environments he creates within the framework of his architectural assemblages. Co-produced by Cold City Gallery, Toronto, and the ACO, supported by The Canada Council.



Charlotte Schreiber (British, 1834-1922), *Portrait of Edith Quinn (née Schreiber)*, c.1890, oil on canvas, 101.0 x 81.3 cm. On view in the Collector's Canada exhibition.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Gallery E
Selections from the Permanent Collection.

Extension Services

The following exhibitions will be

circulated by Extension Services. Dates are subject to change.

Paterson Ewen: Phenomena Paintings 1971-1987
London Regional Art Gallery, Ontario
through June 12

Shirley Witasalo
Thunder Bay Art Gallery
through July 3

20th-Century British Art from the Collection of the Art Gallery of Ontario
Sarnia Public Library and Art Gallery
June 11 — July 17

David Hockney: A Hollywood Collection
Chatham Cultural Centre
June 18 — July 24

Loring and Wyle: Sculptors' Legacy
Centennial Gallery, Oakville
June 23 — July 24

"Artists with Their Work" Programs

Teri Chmilar: Video Screening
Hamilton Artists' Inc.
June 3-4

Richard Kerr: Film Screening
Monitor North, Thunder Bay
June 11-12

Janis Hoogstraten: Painting
White Water Gallery, North Bay
June 30 — July 23

The Artist as Traveller
Jennifer Dickson, Fern Helfand, and Alex Neumann
The Art Gallery of Peterborough, Festival of Lights
June 30 — July 24

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6621. Join us during June:

Monday at 12:15 pm
Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm***

and 4 pm
Visites Commémorées: le dimanche à 14 h 30.

* Rendezvous with Art

A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

** Artful Conversation

A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** For the Hearing Impaired

On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired.

Gallery School

Annual Gallery School Exhibition

Gallery School
June 9-11

An exhibition of work by students of the children's studio and the advanced studio programs will be open for viewing on Thursday, June 9, from 4 to 9 pm, and on Friday, June 10, and Saturday, June 11, from 11 am to 5 pm. Selected items from the exhibition will be on view in the mezzanine corridor from mid-June to mid-August. All welcome.

Adult Studio

Gallery School
June 22 — August 11, 1988

The Gallery School continues to offer studio art courses for adults catering to both the novice and the more experienced student. Summer term courses include introductory, intermediate, life, and portrait drawing, painting, printmaking, watercolour, and mixed media. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for eight weeks.

New for summer '88 is Travelling Studios. On-site drawing and watercolour painting courses are held against the backdrop of Toronto's architectural and natural wonders. Both courses on Sunday afternoons from 1 to 4 pm.

Registration is accepted by mail or in person, and confirmed upon receipt of payment. Early registration is recommended because class size is limited. Tuition is \$85 for Gallery Members and \$110 for non-Members. Cheques may be postdated to first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for further information.

Advanced Studies in Visual Arts

Gallery School
September 1988 — May 1989

Applications from secondary school students for entrance to the 1988-89 program year are invited. *Advanced Studies in Visual Arts* provides a foundation training in specific studio skills and aims at the development of the student's

perceptual awareness. As a pre-college program the *Advanced Studies* curriculum gives special attention to those students preparing for post-secondary studies in fine art. To apply to the program, students should submit 12 original pieces of artwork or slides along with a letter of recommendation from their art teacher or other school official, and a statement (250 words) by the applicant explaining their interest in the course and detailing any previous art-related experience. Thirty-four-hour classes are held Saturdays from September 1988 to May 1989. *Advanced Studies in Visual Arts* is generously funded by The Eaton Foundation with special scholarships provided by Shell Canada Limited.

Tuition: \$185 for Gallery Members; \$225 for non-Members. Call the Gallery School at 979-6621 for further details.

For Kids

Hands On

Please note that *Hands On* will be closed throughout the month of June. During the summer, *Hands On* will be open from July 5 to August 27, Tuesday through Saturday from 11 am to 4 pm. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of Atari Canada Corp. and Irwin Toy Ltd.

The Grange

The Grange was at the centre of intellectual life in Canada even before it became Toronto's first art gallery. The controversial historian Goldwin Smith lived there then and other notables stayed there, among them the young Winston Churchill. Looking at its urban setting today it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Restored to its 1830s splendour, it is Toronto's most popular living museum and an integral part of the ACO.

Free with admission to the Gallery. Entrance to The Grange through the ACO. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6601.

A project of the Volunteer Committee.



John W. Cotton (Canadian, 1869-1931), *The Grange Entrance, 1915*, aquatint. ACO, The Grange Collection.

BIOGRAPHIES continued from p.2

Mr. Hendrick is a Vice-President of the Gallery, Chairman of the Finance Committee, and a member of the Executive, Investment Review, and Building Committees.

Peter A. Hertzberg, B.Sc., P.Eng.

Education at the Royal Military College in Kingston and at the University of Toronto. Mr. Hertzberg served with the Royal Canadian Engineers at home and abroad from 1941-47. He is a Consulting Engineer and former President of Proctor & Redfern Limited, Consulting Engineers and Planners. He is a member of the Association of Professional Engineers of Ontario and the Military Engineers' Association of Canada. He is on the Board of Governors of Massey Hall and Roy Thomson Hall, a member of the Executive Committee, and Chairman of its Property Committee. He is a former Trustee and Vice-President of the Gallery and former Chairman of its Building and House

Committees. Mr. Hertzberg is a member of the Gallery's Nominating Committee.

John E. Kean, B.Sc., B.E., P.Eng.

John E. Kean was born in St. John's, Newfoundland, and educated at the Memorial University of Newfoundland (Bachelor of Science) and Technical University of Nova Scotia (Honours degree in electrical engineering). He is President, Canadian Standards Association. Mr. Kean joined the CSA in 1958, and has served the Association in its Canadian and European operations in various engineering, inspection, and managerial functions. He was appointed President in 1981. He is a member of the Association of Professional Engineers of Ontario, the Engineering Institute of Canada, the Canadian Society of Association Executive, the Toronto Board of Trade, and The Engineers Club (Toronto). He was Chairman of the International Standards Advisory Committee of the Standards Council of Canada and a

member of the Council itself; a Director of the Canadian Centre for Creative Technology. He has also been a Director of the Canadian Plastics Institute, and the Canadian Lumber Standards Administrative Board.

Mr. Kean is active in community work as a trustee at York Central Hospital in Richmond Hill and Chairman of its Quality Assurance Committee.

Mr. Kean is Chairman of the Gallery's House Committee, a member of the Stage II Building Committee, and an Associate Member of the Board of Trustees.

Harold Klunder

Harold Klunder is a professional artist who has exhibited since 1973 in solo and group exhibitions in Canada, the USA, Japan, Korea, South America, and Australia. He was born in Deventer, Holland, in 1964, and came to Canada at the age of eight. After graduating from Toronto's Central Technical School in 1964, he became an award-winning designer, but turned his

back on a successful career in the commercial art and design in 1969, in order to devote himself entirely to his painting.

Mr. Klunder is represented in private and public collections and several corporate collections. He is associated with the Stable-Castelli Gallery Limited.

Sandra Matthews

Sandra Matthews is President of the Volunteer Committee, the administrative body for the more than 700 ACO volunteers. In this capacity she continues to sit on the Stage II Capital Campaign Committee. Mrs. Matthews has been involved in volunteer activities for over twenty years. Her early experience includes hospitals, schools, Cubs and Scouts, the Cancer Society, and the Salvation Army. Recently she was a fundraising member of the CentreStage Company Associates.

Within the ACO, Mrs. Matthews has held the posts of Vice-President of the Volunteer Committee and Chairman of The Grange. She has

also fulfilled responsibilities in The Reproduction Shop, as a founding member of The Jewellery Shop, and a term on each of the Jewellery and Grange executives, where she was in charge of Public Relations and Advertising. She formed the Communications Committee and served as Chairman. She has been Dinner Tour Chairman for Membership, on the Core Committee, and a tour leader for Travel ACO.

Mrs. Matthews was born and educated in Toronto, is married and has three sons.

Ernest C. Mercier

Ernest C. Mercier is Executive Vice-President, Corporate Banking Division, of The Toronto-Dominion Bank. He was born in Dublin, Ireland in 1933 and educated at the University of Glasgow, Scotland (B.Sc. Hon. Applied Chemistry). He is married and has five children. Mr. Mercier has held positions at Celanese Canada Inc. (1965-70) and with The Toronto-Dominion Bank (since 1970). He is Director of the Oxford Development Group and The Tor-

onto Symphony; and Member of the Board of Governors, Crescent School.

Barbara Wilkins

Barbara Wilkins was born and educated in Toronto. She has been an active member of the Volunteer Committee at the Art Gallery of Ontario since 1960. During that time she has been on a number of the volunteer committees, and Chairman of the Art Rental Committee. She was appointed President of the Volunteer Committee 1983-84, and served as an Associate on the Board of Trustees 1982-83, and was elected from the Membership in 1983-84.

Mrs. Wilkins has also been very active with other volunteer organizations in Toronto.

ANNUAL REPORT

Members wishing to receive a copy of the 1987-88 Annual Report of the Art Gallery of Ontario are asked to contact the Membership Office. A copy will be sent following the Annual Meeting on June 29.

Travel AGO

In the Footsteps of Emily Carr: Canada's Pacific Coast
August 30 - September 7, 1988
Canada's Pacific coast calls you to visit Emily Carr country. Two days in Victoria and Vancouver precede five enchanting days in the Queen Charlotte Islands. The "Islands at the Edge" offer the chance to explore lush rain forest, bathe in



Emily Carr, *The Totem of the Bear and the Moon*, 1912, oil on canvas, 68.0 x 45.0 cm. On view in the *Collector's Canada* exhibition.

secluded hot springs, see unique bird and sea life and, most importantly, explore the Haida villages and absorb the culture that inspired Carr's renowned paintings.

Japan III

October 18 - November 8, 1988
The third AGO tour to Japan begins in enchanting Kyoto, a well-spring of the arts and traditions of this land. In our search for the essence of Japan we will then visit the rich and varied cities of Kurashiki, the ancient capital Nara, Kanazawa, Takayama, and of course, Tokyo. Our journey concludes in bustling Hong Kong - western on the outside, eastern at heart.

Looking Ahead ...

California, April 1989
Southern Spain and Morocco, April 1989

For brochures or more information, please call 977-0414 ext. 263. *Travel AGO* is a project of the Volunteer Committee.

Members' Activities

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414 ext. 263.

Art in the Morning

Gerhard Richter
Wednesday, June 8, 9:30 am
Join us in the Members' Lounge for

refreshments, then tour the first major retrospective in North America of one of Europe's most significant painters to emerge in recent decades. Tickets are \$4.50.

Sunday Start with Art

Gerhard Richter
Sunday, June 19, 11 am
Meet in the Members' Lounge for a continental breakfast and then tour the works of this important German artist, a leading figure of the European avant-garde. This first major retrospective in North America of Richter's work opens in Toronto before it travels to Chicago, Washington, and San Francisco. Tickets are \$6.

Special Evenings For Members

Gerhard Richter
Wednesday, June 15, 7 pm
Tour the first major retrospective in North America of one of Europe's most significant contemporary painters. Dessert to follow in The Restaurant. Tickets are \$10.

Volunteers Needed for Telemarketing

Training, orientation, and an opportunity to socialize over sandwiches and coffee are offered to Members interested in volunteering one evening per month from 5:30 to 8:30 pm to telephone for Membership development. For information, please call the Volunteer Office at 977-0414 ext. 263.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable at all AGO outlets, and at Art Rental and Sales, The Restaurant, and Membership.

AGO Book Shop

A surprising array of value-packed paperback for cottage country reading. Less than \$10. Curl up with a good book in the twilight hours and forget about the mosquitoes.

Art Rental and Sales Gallery

Quebec '88: A Selection
May 4 - June 5
Art Rental's major exhibition for 1988 presents approximately 60 works by 20 Quebec artists - painters, sculptors, and photographers. In addition to introducing new talent to Toronto audiences, the exhibition includes works by well-established and highly acclaimed Quebec artists. All works are for sale and most are for rent.

Artists of Ontario

New 1987 - July 3
New installation featuring work by contemporary Ontario artists. All works are for sale and most are for rent. Don't forget that the first three months' rental is deductible from the purchase price. A project of the Volunteer Committee.

The Impulse Shop

June is outdoor month at The

Impulse Shop. Visit our Patio Painters' Corner with indoor/outdoor easels, colour-your-own kits and airplanes, modelling materials, and sidewalk art chalks. Outdoor decorations range from patio lights, to architectural bird houses, to flower pots, to floral plasticized place mats for outdoor dining. The green-thumb crowd will love our gardeners' journal and our thermal containers for lunch boxes and picnic baskets. For the traveller, we have a full line of Thelassa garment and travel bags and multi-coloured pocket kites for high-flying bicyclists. A project of the Volunteer Committee.

The Jewellery Shop

Birds, bees, butterflies, and flowers. Summer fantasies at the Jewellery Shop by Stephen Stanish, Bara Fallows, Carol Anne Castray, and many other artists. A project of the Volunteer Committee.

The Reproduction Shop

Decorating the cottage this year? With Canada's largest selection of Canadian and international fine art reproductions and modern posters, you are sure to find something here to brighten up your cottage decor. Leader frames, museum mounting, or our fast framing service is available. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by

appointment. Film classics in video format now available for rent.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414 ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Errata

Our apologies to Louise Oligny, to the Centre International d'Art Contemporain de Montréal, and to our other readers for errors in the May issue of *AGO News*. "Art that Cuts a Shape in Time" on page 2, caption: for photo credit represented Louise Oligny, read Louise Oligny, and with regards to information relating to photo at top right, read view of installation *Le Cœur de Jésus* at CIAC 1987. Courtesy Centre International d'Art Contemporain, Photo: Louis Lusser.

Behind the Scenes

Un an déjà!

IL Y A UN AN DÉJÀ, UN GROUPE DE BENEVOLES FRANCO-phones tenait sa première réunion hebdomadaire au Musée des beaux-arts de l'Ontario. Son but : offrir en français des visites commentées de la collection permanente et des expositions temporaires du Musée.

Les membres du groupe ont consacré les premiers mois à parfaire leur formation. Chacun a dû approfondir ses connaissances de l'histoire de l'art et de la collection permanente du Musée, entre autres par l'étude exhaustive de certaines œuvres. Après quoi, chaque membre a fait part de ses recherches à l'ensemble du groupe pour que tous en bénéficient.

C'est donc à l'automne 1987 que le public francophone ou francophile de Toronto a pu pour la première fois assister à des visites commentées en français hebdomadaires au Musée des beaux-arts de l'Ontario. Depuis, le dimanche à 14 h 30, un public fidèle assiste aux exposés dont les sujets sont aussi variés que pertinents. On y a traité des techniques de la peinture, des impressionnistes, du portrait et de l'art religieux, pour n'en nommer que quelques-uns. Les diverses expositions temporaires qui ont eu lieu depuis l'automne ont également fait l'objet de visites commentées. On pense notamment à l'exposition *The Glory of the Page* ou, plus récemment, à celle de Paterson Ewen.

Toutefois, c'est vers l'avenir que regarde ce jeune groupe de bénévoles. En effet, ceux-ci suivent une formation continue et forts de l'expérience d'une année, ils comptent maintenant offrir un éventail de sujets élargi en traitant entre autres d'art canadien et d'art contemporain. Tous les francophones et francophiles qui fréquentent le Musée sont donc conviés à assister nombreux à ces visites du dimanche après-midi.

Paint the Town with the Gallery School

AS PART OF A PLAN TO DEVELOP STUDIO PROGRAMS BEYOND the physical boundaries of the AGO, the Gallery School has initiated an entirely new package of courses under the umbrella title, *Travelling Studios*. The first course held this spring offered instruction in watercolour and took advantage of Toronto's parks, gardens, ravines, and sites of architectural interest. Attention to the organization of a simple but efficient painting kit for outdoor works was a feature of the course.

Jim Thornton, head of the Gallery School, is busy organizing the summer term, which will repeat the popular watercolour course and add the *Travelling Studio Drawing*.

On Sundays the classes will begin with a light brunch and will be followed by leisurely and informative coffee/art talks. Boating excursions, picnics, and bicycle tours are also being planned and some courses will be offered at package rates.

It is hoped that in future years the travelling studio concept could see the Gallery School elsewhere throughout Ontario, Mexico, and Europe. For registration information please consult the events listings on page 4 of the *AGO News*.

Spring Thing Encore a Great Success



"THE GALLERY HAS THE BEST PROGRAM IN THE WHOLE city," exclaimed one enthusiastic mother taking part in AGO's *Spring Thing*. During the March school break, along with this satisfied visitor, over 23,000 people of all ages enjoyed the many special events organized by the Education Services Division.

Highlights included the Elementary Level department's *Hands On* and *Portraits in Action* programs, the latter employing costumes duplicated from paintings in the Permanent Collection. The Secondary Level department was especially pleased with the response to their new game, *Inspector Clues-Art*. Visitors could be seen closely scrutinizing paintings in the galleries in their quest for answers, and debat-



ing intensely among themselves.

The Family Studio, located in the Gallery School, was a hive of activity as kids and parents participated in making paintings, drawings, and sculptures. Everyone took home something special. In The Jackman Hall several experts in children's literature and animation provided workshops prior to the screening of award-winning films, including the new NFB production "Peep."

Many visitors spent time in The Grange, taking part in toy-making workshops conducted by Loet Voss of the Toronto Museum of Childhood, while others made delicate paper constructions in the origami classes organized by The Impulse Shop.

One of the most popular locations in the Gallery was The Walker Court, where special performances took place throughout the day. These included the talented singing duo Kim and Jerry Brodey, the Children's Dance Theatre, the National Tap Dance Company, and comedian Tom Kubiak. The more adventuresome enjoyed the multi-media wearable art show, "Remote Control" with its daring and often "outrageous" costumes.

Enthusiastic volunteers worked side by side with co-ordinator Linda Judelman and staff from many of the Gallery's departments to make *Spring Thing '88* a successful event.

The Gallery is especially grateful to Panasonic and Crayola for their generous support.

AGO NEWS

Behind the Scenes

Rejoicing in NGC's Glorious New Home



Edgar Degas (French, 1834-1917), *Woman in Bath*, c.1892, oil on canvas, 71.1 x 88.9 cm. Purchase, Frank P. Wood Endowment, 1956.

THE CELEBRATION CONTINUES IN OTTAWA AT CANADA'S spectacular new National Gallery, which recently opened its doors to the public in great fanfare. From June 16 through August 28, the gallery presents its first international exhibition, *Degas*, the first major retrospective of the artist's work in 50 years. Co-organized by the National Gallery of Canada, the French Réunion des musées nationaux, and the Metropolitan Museum of Art in New York, *Degas* opened in Paris at the Grand Palais earlier this year to critical acclaim. Dr. Jean Sutherland Boggs, former chief curator at the AGO and former director of the National Gallery, is chairman of the International Scientific Committee for the exhibition and co-author, with the other committee members, of the landmark *Degas* catalogue.

Degas includes over 250 works – paintings, pastels, monotypes, prints, drawings, photographs, and sculptures – from public and private collections around the world. The Art Gallery of Ontario has also made a contribution to the exhibition. Our splendid *Degas*, *Woman in Bath* (1892), was acquired for the Permanent Collection with funds from the generous Frank P. Wood Endowment in 1956. Theodore Heinrich, the former director of the Royal Ontario Museum had enthusiastically endorsed the purchase in a letter to A.J. Casson, who was the chairman of the Collection Committee at the time. "I have known this superb picture for many years in the Stendahl home in Hollywood," wrote Dr. Heinrich. "It is a fully recorded and documented canvas which has on several occasions been lent to important exhibitions. It represents Degas at the absolute peak of his powers and the fullest development of his extraordinary color sense. It is also perhaps the most

perfect realization in the stable medium of oils of all his discoveries with the more fugitive medium of pastel. This is the kind of picture for which the Art Gallery has a great need, a masterpiece by one of the supreme artists of the nineteenth century..." This remarkable retrospective exhibition presents an unprecedented opportunity to see this and many other beautiful paintings by Degas in the context of his oeuvre.

The *Degas* catalogue by Dr. Boggs, Henri Loyrette, Michael Pantazzi, Gary Tinterow, and Douglas Drueck, was produced by the three organizers. The National Gallery published two other books for the exhibition: *Degas Pastels*, by conservator Anne F. Maheux, and *Meet Edgar Degas*, by Education Services' Anne Newlands, and organized a series of lectures, films, and workshops to enhance the experience of visitors. A brochure about programs and events accompanying the *Degas* exhibition is available from the National Gallery at (613) 990-0571.



Food for thought.

AGO

AGO's Ad Campaign a Winner

PEOPLE ARE TALKING ABOUT THE AGO'S CURRENT generic ad campaign, which has just finished a successful twelve-week cycle. Spearheaded by the AGO's Marketing and Public Relations Division, the campaign was created by advertising agency Young and Rubicam with photographs supplied by AGO's Photo Services in addition to an original photograph by Shin Sugino. The three different ads ran in selected magazines and were displayed in poster form on subway cars and in subway stations. Both Y&R and Sugino donated their services to the Gallery.

The poster/ads feature three well-known images from the Gallery's Permanent Collection, including Andy Warhol's *Elvis I and II*, Claes Oldenburg's *Giant Hamburger*, and Rodin's *Adam*. The corresponding copy is short, bright, and cheeky.

"The idea behind the campaign was to make the general public more aware of the AGO's Permanent Collection, while presenting the AGO as a friendly, accessible place. We wanted people to know that it was all right just to drop in and browse around," said Jean Keryk, assistant marketing manager.

To date, the campaign has enjoyed an enthusiastic response. "We've had so many callers enquiring about the posters, that we've decided to make a limited number of them available for sale," said Jean

Special Notice

The AGO has been selected as the site for some of the special events being held in conjunction with the Economic Summit. As a result, on Monday, June 20, and Tuesday, June 21, the Gallery will be closed to the public.

Keryk. The full-size, full-colour posters are \$10 each in The Reproduction Shop.

Art and Water Do Mix



View of the West Filter Gallery, the site of Bruce Kuwabara's installation at the R.C. Harris Water Filtration Plant. Courtesy Visual Arts Ontario. Photo: Ian Rubenzahl.

THE R.C. HARRIS WATER FILTRATION PLANT, ONE OF TORONTO'S magnificent architectural landmarks is being transformed temporarily this summer into a museum of contemporary art. *WaterWorks*, the innovative Art in Architecture project initiated and organized by Visual Arts Ontario will open to the public on June 22 at this splendid location on the Beaches.

Prominent artists, architects, and designers from around the world have created site-specific installations for the terraced gardens and stunning interior spaces of this fully operational pumping station, built in the 1930s. The impressive international list of participants includes Rebecca Horn and Ludger Gerdes of West Germany, and Aldo Rossi of Italy, all familiar from *The European Iceberg* exhibition at the AGO. Canadians John Scott, Andreas Gehr, and Krzysztof Wodiczko; internationally well-known artists like Siah Armajani, Jonathan Borofsky, and Komar and Melamid; and the talented young Toronto architect, Bruce Kuwabara, a key member of the architectural team responsible for the AGO Stage III design.

Bruce's installation is located in the West Filter Gallery, a dramatic 400-foot skylit space punctuated by shallow recessed bays and windows. A series of architectural elements – a steel-plate ramp, a series of solid glass columns – built up on an axis, create a feeling of ambiguity that approaches an allegorical dimension. Created in scale, in relationship to the building, the work contemplates not only the architecture and the ecological function of the plant, but offers another dimension by referring to another famous architectural project in the 1930s: Italian architect Giuseppe Terragni's *Danteum*.

WaterWorks will continue to be open through September 30, and tours of the site will be available. For information call Visual Arts Ontario at 591-8883.

General Information

Admission
Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for seniors
Students, full time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (unaccompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership
Young Member (age 25 and under): \$20
Non-Resident
(100 km beyond Toronto): \$30

Individual: \$45
Family/Dual: \$60
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby, by mail or telephone from the Membership Office, via MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office: 979-6613.

Membership: (416) 979-6620
AGO: (416) 977-0414

Notice to Members
From time to time, our mailing list is released to other arts and non-profit

organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:

– address the department specified in events listings
– specify date, name of event, and number of tickets

– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

New Gallery Hours
Gallery will be open on Mondays, May 23 through September 5.

Gallery Hours
Monday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm.

The Grange Hours
Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm.

Gallery Shops
The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Monday, Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm.

day 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm. Closed Mondays.

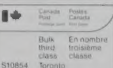
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